3: Stanmus D-5 (ca. 1912) 1922 FT? Yao FT?

After the defeat of Kuntaja, Chikusi and his Angoni routed Kantumanja, a brother of Malemya, who had also been making a nuisance of himself. Kantumanja, who suffered from a large hydrocoele, is supposed to have lost his balance on account of this impediment,[1] and fallen into a stream where he had stopped to drink and to have been drowned.

The Angoni still burned for more warfare, and Malemya, fearing that with his work done, they might prove a nuisance to him, turned them on to the Amanguelas Yao around Blantyre. Thither they set off on a raiding expedition and returned to their own country via Chiradzulu. This raid took place in 1884.

During the next few years, Kawinga, who had always held a grudge against Malemya for having got ahead of him to the best country, occupied the chief with raiding and warfare. In 1891, Wandalama died, and was succeeded by Chimala, the son of his sister, Chiringwe, and at the present time, he is the reigning Malemya.

It is of these Amachinga Yao under Malemya that the following notes are written. I have gone at some length into the history of these people in order to disarm criticism by those who, familiar with other sections of the Wayao, may not agree with all my statements.

Life History. Generally speaking, the life of the Yao native in the old days was full of 181
more spiced with the excitement of intertribal warfare. He cultivated his crops, kept a few goats and chickens, and relieved the monotony by hunting. Even domestic slavery was not a great hardship, nor did the Yao probably suffer from court chicanery to the same extent as many other tribes. As children, they are wont to spend their days free from care, seldom reprimanded, and rarely or never physically chastised. During youth, the same 897
easy lot is theirs, with the addition from time to time of a few small tasks; minor household duties for the girls, such as drawing water, sweeping the hut, and "minding" the baby, while the boys low or bleat and carry for their fathers in the village or in the bush. Left to their own devices, they play games,[2] dig out rats' nests, or shoot birds with bows and arrows.

Now, as formerly, when they are about five years old, the girls usually go to live with their grandmother who may thus have a number of children around her; or several girls of a somewhat more advanced age may sleep together in a hut dormitory. Boys of this age all live in a big hut called *nyumba ja chachenda*, "the boys' dormitory." This is their quarters until one by one they leave to get married. The girl, similarly, remains in the girls' dormitory or with her grandmother until she is taken in marriage.

Puberty. The first interruption of this placid life of youth is the onset of puberty or the 681
first initiation ceremonies.[3] Formerly, these ceremonies took place after puberty but of late years, as is pointed out elsewhere, they are performed much earlier.

Child betrothal. Betrothal in childhood or before birth is not uncommon. A woman 584
hearing that some friend of hers is pregnant will arrange that if a girl is born, her son will marry the friend's daughter, or a man taking a fancy to a little girl will admit her as his

[1] This index, p. 167. [2] This index, p. 148.

3: Swanson D-5 (ca. 1912) 1932 FT7 Yao FT7

called *kwaw*; *wakwaw* or *wankwaw*, the words given by Dr. Sanderson, are not known to the Yao in this district. There is a simple game played among the *Anyanja* children and therefore called *akwaw* (*akalaki* or for children), but the common game played is more difficult as shown by Dr. Sanderson. *Mchemkwaw* is being partly displaced by a Swahili variety called *bao*, or *ohare* by the Yao, *ohwe* (Pl. IV, fig. 4). I may here also point out that the words *mwano* and *mtaka*, which Dr. Sanderson uses for the *Manyanja* and *Angoni* varieties of the game, are often replaced by *ngkwaw* and *bao*.

Yao children play at keeping house in little grass structures, made near the village or in the fields, while their parents work. Children who can only totter may be seen practising dancing the steps of their elders. The boys play with miniature bows and arrows made of a kind of grass, *mwe*, and make a toy dart-tube, *uli* (Pl. XXII, fig. 5). Little dug-out canoes eighteen inches long are made for them to sail in ponds.

Among the lads in a village, games of fighting are much indulged in; two sides are opposed and their weapons are of various kinds. Sometimes each is armed with a length of bamboo, into the hollow end of which sand and pebbles are put, representing powder and shot. This end of the bamboo is then rapidly swung in the direction of the "enemy" and will discharge the sand and pebbles into the face of the opponent. This is called *uti ja masanje* (" gun for sand "). The boys are sometimes armed with canoe poles for throwing at each other.

Chisewe is another form of fighting. Armed with a collection of small stones, each flicks his stone at the enemy with very good aim, using the fore-finger of the right hand to propel the stone, the index of the left hand acting as trigger and the left thumb as the spring. The name comes from *we* the sound of the whizzing stone as it goes through the air.

In a pool opposing sides fight with rudimentary syringes made of bamboo, driving streams of water into each other's faces. This is called *ipuwo*, from the sound of the stream of water, or *uti ja mazi* (" gun for water "). In the water they also play *chikwingichinga*, (*ku-kwingichinga*, to press down). Boys are ranged on two sides; each tries to " collar " one of the opposing side and put him down into the water, holding him down between his legs. An old water trick is for a boy to go down to the bottom and there squat with his face turned upwards, the mouth stretched wide open by the fingers; viewed from the surface the face looked flat and very grotesque. There is also diving for coppers, *chitiwilile* (*ku-tiwilila*, to dive for).

A kind of skipping, called *chiwawa*, from *wa!* *wa!* the sound of the rope as it goes round in the air, is a great favourite. A man with a heavy rope about fifteen feet long, with a handle of grass at the free end enclosing a lump of heavy wood or stone, swings it round and round his head. The faster it goes, the higher it will fly out, while the boys in turn run in and jump over it. Sometimes a boy is caught by the rope and gets a nasty blow, occasionally resulting in a broken limb.

3:Stanman D-5 (ca. 1912) 1922 FT? Yao FT?

Taking advantage of the natural inquisitiveness of youth, a favorite trick for making money is for a man to appear in a village making pretence of having a peep-show, some- thing contained in a covered basket or in a cloth. On payment of some small amount, the youth is allowed to peep in, maybe only to see a dead mouse; finding he had been "done," he of course bursts out laughing and, anxious that all his companions should also be "done," he does not "give it away" and so the peep-show man makes quite a good living.

Two girls play with dolls of two kinds, *lilole*, made from little gourd-like fruits called *lilenge*, and others called *mwanasike*, "a child," made from maize cobs. These dolls they carry about on their backs as mothers do their children. *Lilole* is made of three of these little spherical fruits glued together with beeswax; on the one which represents the head, seed, red and blue, of the *ulenguipe* tree are mounted in rows to represent hair, and often beads, as in the *nshanku* method of hair-dressing. One sees similar dolls made for the chil- dren of other tribes. Thus, among Mombera's Angoni, a doll called *mwana*, "a child," is made in a dumb-bell form of two small spherical gourds joined by a bundle of sticks bound together with string and wax; on the head-piece string is mounted to represent hair. Their children also play with little clay images of cattle and men, a custom they have preserved from their old Zulu ancestors but foreign to the Yao. The *Ankonde* children have carved wooden dolls not seen in any other tribe. *Mwanasike* is made from a maize- cob by shredding the papery coverings of the cob; on these shreds are threaded white and red varieties of maize to represent beads, or the shreds are plaited into a number of tags to represent hair.

Latterly, the children have taken to making hoops and show considerable skill in driving them with a piece of bent reed (Pl. XXII, fig. 8), while the older boys make two-wheeled representations of bicycles with a very clever imitation of all the parts of the machine.

The whipping-top, *mwapije* or *mwipenepe* (*upali*, Chin.), is found among the boys' toys. It is made of a conical piece of wood with a flat top and an metal peg. It is started spinning by pulling off the string wound round the top. The whip consists of a piece of string fas- tened to the end of a stick. Sometimes tops of large size are used, and two boys whip them from opposite sides (Pl. XXII, fig. 6).

A game called *chipute* is played by youths; it takes its name from *ku-puta*, to strike, and refers to the action of striking with a finger the hand in which a bean is guessed to be. A spiral is drawn with the finger in the sand with a central point to represent a village, and a tail-piece prolonged on one side to a second point which represents a slave-market on the coast. Along the line, a number of other points are demarcated to represent sleeping places en route. At the village, two white beans are put to represent the two players and with each is a smaller brown bean to represent his slave. At the slave-market are placed a variety of beans to represent trade-goods, cattle, beads, etc. Each of the two players in turn shakes a single bean in his closed hands and then shows the hands, requesting them at the

3:Stanmus D-5 (ca. 1912) 1922 FT7 Yao FT7

857 S2T

same time so that the bean is contained in one hand; the other player has to guess in which the bean lies and this he does by striking with the finger the hand in which he imagines the bean to be. If the striker guesses correctly, he moves his stick and his slave to the first sleeping-place. It is then his turn to hide the bean. So it goes on till one or the other arrives at the slave-market. There he bariers his slave for trade-goods and returns in the same way; whoever gets home first wins, and the loser is said "to have died on the road," a not uncommon event in the old days. It is interesting to note that cheating is sometimes attempted by palming beans between the fingers, so that in the hand guessed, the beans is palmed between the fingers, and, in the other hand, a bean is released from between the fingers into the palm.

[789]

526 *Kyaga* (native, Chin.): a kind of ninepins, which takes its name from the object which is thrown to knock down the ninepins. The game is played by youths and men, equal numbers sitting in two parallel rows fronting each other on the ground, the two rows composed of a dozen or more persons, a few yards apart. Each person has set up in front of him on the ground a maize cob from which the grain has been stripped, or each may have a number of them, perhaps six. In the former case, the cobs are perhaps two feet apart, in the latter only a few inches. Each player is provided with several *ajaga*, from six to twenty-four in number. The *ajaga* is a piece from the side of a gourd, slightly concavo-convex and circular in plan, with the edge often cut into serrations. A piece of reed is fixed through a hole in the centre, projecting an inch or an inch and a half from the convex surface, thus forming a kind of tentorium, two or three inches in diameter (Pl. XXII, fig. 6). It is held between the thumb and second finger by the foot-piece; by a sharp movement of the fingers, it can be spun out of the hand and, at the same time, jerked forward by another sharp movement at the wrist. At a given signal, the players on both sides start launching forth their little toys which spin away towards the maize cobs of the opposing side, the object being to knock them down. When there are many on a side, each with a number of cobs, many fall with the first onslaught, but as fewer and fewer remain, it becomes more difficult, and players try to show their skill by aiming at the cobs farthest away from them, along the opposite line. The game goes on till only one cob is left standing; then, if a player of the opposite side knocks it down, he puts one of his own up again, and the side which had the one remaining puts one up, and so the game may go on. When they are tired of playing, they say, "*Kwende hwoupe*," "We must finish the game," literally "Come on, we must recall."[1] A knife is then stuck in the ground on either side, the blade pointing to the opposite side, and each man, when he has hit the knife of the opposing side with his *ajaga*, is considered to have shown his skill, and goes off. The last man remaining is laughed at as being a fool at the game. If a headman is playing, he makes sure of having his try first, so that he will not be left in to the last. The game has a great fascination for the natives and it is said of Mukenya, the uncle of the present chief (1913), that he was

[1] Vide supra, p. 205.

so enthusiastic a player that if anyone wanted to make a joke at his expense, he would snap his fingers, imitating the action of throwing the njuga.

Chipulupuse: a Mang'anja game now played by the Yao which takes its name from *Impulupuse*, to scratch as a fowl does looking for food. The words used in the game are all Chinyanja. A number of beans, perhaps twenty, are put down in a row at intervals on the ground. One player manipulates the beans, while the other has his back turned so that he cannot see. The first player calls, "*Chipulupuse chipulupuse!*" the second answers, "*Mawa khanga* (child of a guinea-fowl)." The first then says "*Kunga apa!* (What about here?)", pointing to the first bean; the second player answers "*Palimi!* (Pick it up!)." At the second round, the first player having picked up the first bean, points to the place where it was and repeats his cry, but at the words, "*Kunga apa*," the second player has to say, "*Palibe!* (There is none)." Then he comes to the second bean and says, "*Kunga apa*" and the second player, knowing that he has come to the second bean, answers, "*Palimi!*" When three, four, or five beans have been picked up, the first player asks three, four, or five times, "*Kunga apa?*" and the second player to each question should answer, "*Palibe!*" and then, when the first player points to a bean and not to a blank, the second player should know that he has come to a bean and answer, "*Palimi!*" instead of "*Palibe!*" When played quickly, it is not altogether easy to answer correctly, as the end of the line of beans is approached.

Chipute cha mnyolo (to strike with the hand) is played with four pebbles or beans. Starting with two in each hand, the fists are closed and then making similar movements of throwing from each hand, two are thrown from one hand, or one from each as the case may be, as a sleight-of-hand. One of the two thrown on the ground is then taken up in each hand, and the guesser has to say in which the three are. This he discovers by striking the hand with one of his fingers. This game has many variations.

Chisintsiro: a game of jumping from a big rock over a fire. Before jumping, the boys sing, "*Chisintsiro chisintsiro ooh!*"

Chisukusukuwa (to tease, to pinch): each of a number of boys loudly pinches hold of the skin of the back of the hand of his neighbour, one hand above the other. They then sing:

"*Chisukusukuwa chisukusukuwa, mikhichi!*"
"*Pinch Pinch, not number!*"

At the word *mikhichi*, everyone should look away while digging his nails into the hand beneath his. Some one of them is sure to have had his attention distracted and forget to pinch hard, while he himself receives a pinch hard enough to make him jump.

Running round, each boy hums a note:—"*um . . . m*," each one in a different key. Anyone changing his note is disqualified.

Tjoore: a number of stems of a reedlike grass with long joints, or small rather stalks are bound together by their upper ends. The free ends are heated in a fire, then hanged down

on a stone. They explode with a noise like the sound of a gun. The boys send them off, one after the other, imitating fighting, or sometimes bang them down on some one's head. They go off, making the sound *tpuuu!*

Small boys or girls among themselves play a skipping game called *pyepiko*. One sings:

" *Pyepiko pyepiko, pyepiko pyepiko, pyepiko pyepiko, fumpere nenyi'jo po ninenge pa' mani!*
" Bring string away away away away away the one who has passed movement the at the door at his mother's,

Hapembe, hamo, hamiki! " etc.,
let him stop once, twice! " etc.

They all stop together at the word " once," " twice," and so on. No one knows how many times they are going to be called on to skip, and some one is sure to stop when no word is given and so is caught and made fun of, as the one who has misbehaved.

Likunte (*ku-kunte*, to play): simple skipping when pleased with anything is commonly indulged in, mostly by women and girls.

Little girls play at making little pots. This is called *pumbuninje*, (*ku-pumba shinje*, to mould a pot). They also play at pounding grain, called *shimbishi*, " learning to keep time," the word itself being an imitation of the sounds. Five or six pound in one mortar, in between strokes, they throw the wooden pestles up in the air, catching them again in time.

" *Lukayikulu kutoki pa' apa mwene ja shalapa!* "
" The one who opens little mortar that that one which is bewitching! "

This is the song of a game played by little girls. One sits in the middle with a stopper on her head, to represent a grain mortar, while the others form a ring round her holding hands. As they sing, the circle at one point swings in, and one of the girls passes in front of the one sitting down, her back to her all the time, the hands passing over her head. This they do one after the other very quickly and anyone who touches the girl in the middle, " who knocks down the mortar," takes the place of the girl in the middle.

" *Kwenenga kwenenga ngikati mbo!* "
" Our wives, our wives, cutting off (interjection)! "

is the song of a game played by a lot of boys together or a lot of girls together; they do not join with one another. Two opposing groups are formed of equal numbers. Each is led by one of the older children and behind him is the rest of the group, each holding on to the cloth of the one in front. The followers of each leader represent his wives. The two parties then sing and manœuvre for the leader to get at the tail of the other group and " collar " a wife or two from his opponent. It becomes very exciting. As they go faster and faster, some of the tail may get swung off and captured by the other side before they can again join their own.

3: Stanmore D-5 (ca. 1912) 1922 FT7 Yao FT7

Trapping and catching of animals is pursued with great glee by small boys. They make many of the traps, particularly the two kinds of *lilimo*, *chipoto*, *chijumbo*, *chinyau*, *Simmo*, and *ngwa*. *Lilimo* is set in rat runs and the rats are driven into them (Pl. XX, fig. 6). Digging-out rats is a favorite amusement for the boys and brings meat to the pot. May is the best month for this sport. They are adepts at recognising burrows which have rats inside. Digging is commenced at one entry to the rat-warren, the escape holes being closed with tufts of grass. As they get nearer the rat chambers, they smell the earth and so know when they are quite close to the rats. A bunch of grass is then put in this hole, lighted, and kept aglow by blowing on it. One of the rats will try to bolt and is knocked on the head. He head is then squashed to kill him effectually, and the skin of the tail of the first rat is always pulled off for luck, "so that they may catch many." They will try to guess how many there are going to be, "two and ten and five and two!" Each rat when caught is buried under some earth, so that the hawks will not swoop down and carry it off. When they have finished one warren, one of the party is appointed to carry all the rats. He ties a string round his waist, and the rats are slipped underneath it and so secured. They then go on to another; the carrier will bear the whole catch for the day and may, before they have finished, have several strings of rats round his body, one above the other.

Digging-out crabs, *ku-kopa nguku*, is another favorite amusement for children; (*ku-kopa* is to dig up anything like mud which makes a squelching sound). Crabs are never eaten with flour, but always with *mumu*, the grain kaaka, "crabs and brown-bread!"

Youths and girls fish with a rod, line, wire hook, and worm, *ku-kopesya uwoko*, to pull up fish. They also catch fish, using the fish poison, *mtuta*. Birds are killed with a bow and a blunt-pointed wooden arrow.

A small boy, seeing a girl or a younger boy with a cob of maize and wanting it himself, will say, "Let me make a path to the coast!" He will then remove, say a couple of rows of maize grains for himself, much to the interest of the owner; or "Let me make *dimbo*" (*dimbo* is a shovel head on the *mviji*), or "Let me make the crab's eyes!" when two solitary grains are left, surrounded by a simple ring of other grains, as the girl's portion.

Children are taught a little saying about their fingers which reminds one of the "This little pig went to market" of one's infancy. Starting with the little finger, they say:

"*Alaba kangalaba kangalaba!*"
"This little one (is) the one which cannot draw water!"

Pointing to the ring finger,

"*Kambalapwe ajumpamba!*"
"This little one's brother (is) the one that picks the nuts!"

To the middle finger,

"*Kijumpamba amuda amuda!*"
"(The brother of) the one that picks the nuts (is) the one who finishes nuts!"

3: Stannus D-5 (ca. 1912) 1922 FT? Yao FT?

857 To the index

524 "Lukungulo kwa ng'ombe kwa kumbilo mwilumbo/"

539 "(This one is) the leg of an ox which walks on the plain"

To the thumb:

"Chimwene"

"The fifth"

857 524 *Cat's Cradles* are known as *shingwe*, "the spider's web" (Pl. XXIII). The position of the string on the hands is as in Position I of Miss Haddon's book and this is followed by Opening A, given by the same author.[1] (Pl. XXIII, figs. 1, 2.) Three methods of arriving at the same figure, which is called "the net," are shown here (Pl. XXIII). Variety C is followed by the making of a knot, figured in C 13, known as "the child." There are probably a number of other forms made by natives, but these, which I saw one of my women patients make, will serve as an example.

534 **Musical Instruments.** The number of instruments proper to the Yao appears to be small, indeed probably only two in number, the *mangolongondo* and the *chilyatipa*, with perhaps the three holed flute, *chilolivo*.

The former is constructed on the principle of a xylophone; it consists of two trunks of banana trees laid on the ground and held in position by stakes. They are not quite parallel but approach each other somewhat at one end, being from one to two feet apart; on these rest cross-wise a number of pieces of wood of varying thickness and length, kept in position by pegs driven into the banana trunks on each side of each billet. These are struck with sticks by a single player, or by two persons sitting on opposite sides of the instrument. Another variety is found in which the pieces of wood, which may have holes bored in them to effect differences in sound, are arranged over a hole scooped in the ground (Pl. V, fig. 1).

The *chilyatipa* consists of a piece of plank hollowed out to form a resonator on which are fixed a number of keys of bamboo or metal of different lengths. These are arranged across a bridge, and the free ends are set in vibration by twanging with the fingers.

[177] The instrument now most commonly seen is the *ezese* which was introduced, I think, from the coast about 1890 to 1900. It is a type of guitar.

An instrument played by women — and this again is of recent introduction among the Yao — is the *mkangala*, which consists simply of a stick of wood about a yard long to which is affixed a single string. One end is held between the teeth, the other in the hand; it is twanged by being struck with the thumb and finger of the other hand close to the mouth, which is opened to different degrees, and gives a variety of notes resembling those of a jews' harp.

The *ching'wengeng'wenge* and drums are referred to under *Dancing*.

[1] Kathleen Haddon, *Cat's cradles from many lands*, New York, 1931.

3:Stanton D-5 (ca. 1912) 1932 FT? Yao FT?

535 steps are accompanied by movements of the shoulders which form the feature of the dance. Performers may go into the middle and do *ku-pumila* (see *mlewale*).

Mlewanda resembles *ujinda*; it is an old dance not seen now.

Chilonda is a dance for youths, the characteristic feature being that, at intervals, they squat down on their heels and spin round very fast, with frog-like movements (Pl. III, fig. 1).

Mlonde is a favorite dance for men and women; drums, *likuti*, *ungutuje*, *mukuse*, *chinsinsiga*, and several *lingoke*. The dancers commence by going round in a circle, and then, facing the drums, they all continue their steps without moving from their places, while a few go out into the circle and dance in the open space about the drums. Two men go out from one side and are met by two women from the other side. Men love to carry their knives in their hands on these occasions, properly the large knife with an ivory handle called *mwinje*; a man would go miles to borrow such a knife from a friend, for the dance. The women often carry rattles in their hands. After dancing in the middle for a time, they will severally withdraw to the circle, to be followed by others. A man dancing out into the middle, may go up to any woman in the circle or among the onlookers, and by touching her on the shoulder with his knife, invite her to come out and dance. In the middle of the ring, he may embrace her, after which each retires to his place. To make this embrace is called *ku-pumila*; the man folds the woman to his breast. It is very gently done with a certain air of gallantry, and there was formerly no objectionable element in it. A man does not extend this embrace to his wife or to any near relatives. *Ku-pumila* occurs in other dances: *chilonda*, *chilwa*, *mlenjwa*, *ujinda*, *mbumila*, *mwewebula*, *chilili*, *lishipi*, and *lipepa*, and in *mlwa*.

Chilwa: the drums used are *chinsinsiga* and *mukuse*. It is danced by young men and women; as in other dances, a ring is formed, the men on one side, the women on the other. The song is usually started by two men on one side and answered by two women on the opposite side. When the song is well under way, the drums are signalled and all start dancing in a circle. Movement in all dances is counter-clockwise. After circling round, the dancers come to a stand-still, while men and women go out into the middle and dance a kind of quick heel-and-toe step, followed by *ku-pumila*.

535 In the intervals of dancing, the girls and boys often play at *mlwa*. They may stand or
857 sit in a ring. One of the boys standing in the middle sings, "*Ikiwa mlwa, mlwa mwaka, mlwa!*" with an accompaniment of clapping by the ring of youths, but no drums. He then goes up to any girl sitting in the ring and asks her whom she wants; she names some one who is then called out, and the girl and boy dance up and down together, embrace (*ku-pumila*), and return to their places. Another girl is then asked. Sometimes the girls will take up the song, and ask the boys to choose. It is like a kind of "kiss in the ring."

There is another kind of dance for boys and girls. They are arranged in rows opposite one another, some paces apart. The boys grasp a long pole and bending forward, dance up

Stanner B-5 (ca. 1912) 1932 FT? Yao FT?

to the row of girls, singing, "*Anambenda mlomboi*" refrain, "*Mapendai*" (he-parade, to give). Leaving the pole at the girls' feet, they retreat, after which the girls take it up and advance to the boys in the same way.

Chilere is danced rather like *mkomanda*. A group of men dances go round in a circle, and within this circle may be a line of women dancing to the same time but with rather different steps than the men. This I have seen danced by a trained band of dancers, but onlookers join in. A man may lead a woman into the middle and embrace her. There is a tendency among these trained dancers to forsake the old time steady embrace for something which is not so unobjectionable.

Lichipi is a new dance, but one that is well-liked. The drums are as in *mkomanda*. Men, women, and young people dance in a circle followed by entry into the middle, and re-parade.

Mlewala is danced by men on one side and women on the other side of a circle, to drums *mchoso*, *mlinda* and *mangoko*. Any of them may dance out into the middle after going round in a circle.

Lipopo is an old dance for the older men and women. Like *mkomanda*, the steps are slowly and are characterized by side-to-side movements.

Mtchongo: drums, *likuti*, *chingonga*, and a *mchoso* drum called *mbilila*, because it is so played as to give the sound "*mbilila!*" It is danced by men in a crowd. While the feet do little, shuffling steps, the buttocks are jerked out backwards and forwards.

Chandamali: a dance of recent introduction resembling *ntuli*.[1]

There are three dances which are danced by special dancers.

Mlenjanu: the same as the *mlombo* of the Anyanja,[2] generally danced by four men who wear a kind of kilt made of strips of palm-leaf, and rattles, *mawawa*, on their legs. They may also wear the *lisungu*, a headdress made of the tail-feathers, *ungu*, of the *chingwe* bird: it is like a broad hat-brim without a crown, the feathers projecting radially. The *mkondo*, a piece of a shell which comes from the Zanzibar coast is also often worn (Pl. III, fig. 5). The drums which give the time are *chimisingo*, played very rapidly indeed. The steps are incredibly fast, with greater excursions than in the other dances, and usually end up with a jump into the air and a pose with grimacing. A circle is formed round them by the young people who, in the intervals, walk round singing and clapping. The dancers may call out any girl for the embrace.

Mwanje: danced by two or three pairs of men who wear the palm-leaf kilt, *mawawa*, and a broad, bark-cloth belt called *chamba*. When the drums start, these dancers walk round the circle of onlookers, and get the song going, and the clapping in time; then with a signal to the drummers, they start dancing alternately an extremely rapid dance with rattles in the hands, *mawawa*, and a kind of dance-de-scene, *chamba*. The drums employed are *mchoso*, *ntiptipo*, and *chimisingo*. The rapid dancing is too exhausting to last more than a few seconds. This is always danced at *Lupanda*.

[1] Cf. Stanner, "Notes on some tribes of British Central Africa," *op. cit.*, p. 384. [2] Ibid.

[End Plate 37]

Stanmore D-5 (ca. 1909) 1910 FT7 Yao FT7
Marcus FR4

wrestle thus: each man passes his right arm round his opponent's waist and grips his opponent's left wrist. When one has thrown the other, the victor spits on his hand, dips it in the dust and then smites his victim on the forehead.

The boys practise long jumping. Small boys make miniature bows and arrows, spears, etc., to play with; in their ways and frolics small children resemble European children exactly. Little girls play at *dolls*—they cut cucumbers into shape and dress them in calico cloth, carrying them on their backs and making *jiwawa* to soothe them.

The first words spoken by an infant are *ma* (*amai*=mother) and *ta* (*atati*=father); at two years *mama* and *tata* are words used; a word soon learnt is *tawa* "No! I don't want it."

The only sitting I ever heard of occurred when my own Machila men were amid a village scene, in which a woman (a man dressed up) while pounding corn was seized and raped by another man. At the right moment her husband and others rushed in and pulled the man, who was condemned to have his head cut off; the execution followed.

Dances.

The following is a list of dances; opposite each is the name of the tribe who dance it:—

1.	*Chindimba*, Yao.	13.	*Litiwi*, Yao.
2.	*Liwanda*, Yao.	14.	*Njanda*, Yao.
3.	*Ntuta*, Yao.	15.	*Sokwa*, Yao.
4.	*Matowoi*, Makanja.	16.	*Nawaja*, Yao.
5.	*Wanja*, Mataruja.	17.	*Nkondo*, Yao.
6.	*Pandamiwo*, Mataruja.	18.	*Chikondo*, Yao.
7.	*Nkwawo*, Mataruja.	19.	*Mbwaua*, Yao.
8.	*Kwangwa*, Mataruja.	20.	*Mwapuji*.
9.	*Mlando*, Mataruja.	21.	*Sanji*.
10.	*Chikasi*.	22.	*Chimwiniwini*.
11.	*Pingwa*, Mataruja.	23.	*Mawwo*, Mataruja and Yao.
12.	*Ntale*, Mataruja.	24.	*Mwaf'awinda*, Yao.

1. *Chindimba.*—Danced at the *malilo* (mourning ceremony) generally inside the house unless a very large number of people are present.

All sit round and clap while one after the other men and women get up and dance in a rocking motion from one foot to the other, a small drum held against the chest; in former times a large one lying on the ground used also to be used—now two or three, standing on legs, are employed. When danced in the dead man's house, the body lies at one end of the room with the *Akubwila* sitting by it. On one side are the walkers, and on the other the dancers, the dance being sometimes started immediately after death, sometimes the following morning and continued for three days.

This dance is also performed at almost any beer drinking.